

# THE DIAL

A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

EDITED BY FRANCIS F. BROWNE. } Volume XXVII.  
No. 316.

CHICAGO, AUG. 16, 1899.

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"'Richard Carvel' is one of the most brilliant works of imagination of the decade."—*Philadelphia Press*.

**RICHARD CARVEL.** By Winston Churchill.

THE MACMILLAN COMPANY, PUBLISHERS, NEW YORK.

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*THE DIAL* (founded in 1880) is published on the 1st and 16th of each month. TERMS OF SUBSCRIPTION, \$2.00 a year in advance, postage prepaid in the United States, Canada, and Mexico; in other countries comprised in the Postal Union, 50 cents a year for extra postage must be added. Unless otherwise ordered, subscriptions will begin with the current number. REMITTANCES should be by draft, or by express or postal order, payable to *THE DIAL*. SPECIAL RATES TO CLUBS and for subscriptions with other publications will be sent on application; and SAMPLE COPY on receipt of 10 cents. ADVERTISING RATES furnished on application. All communications should be addressed to  
*THE DIAL*, Fine Arts Building, Chicago.

No. 316. AUGUST 16, 1899. Vol. XXVII.

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## A YEAR OF CONTINENTAL LITERATURE.

### II.

Continuing from our last issue the summary, based upon reports written for the London "Athenæum," of the literary productivity of the past year in Continental Europe, we now present the facts of chief importance for Hungary, Italy, Norway, Poland, Russia, and Spain. The writers who have furnished them are, respectively, Herr Leopold Katscher, Signor Guido Biagi, Herr C. Brinchmann, Professor Adam Belcikowski, Mr. Constantine Balmont, and Don Rafael Altamira.

"Hitherto," says the writer upon Hungarian

literary affairs, "I have never had to dwell at any length upon books on art, for the simple reason that our writers have been persistently neglectful of this branch of literature. Within the last twelvemonth their views seem to have changed, for the output of art books has perhaps been far greater than ever before, and is all the more striking as it includes the two most important publications of the whole season. First stands 'Italia,' an attractive — externally and internally attractive — volume of studies in Italian art by Mr. Albert Berzeviczy." Second comes the two folio volumes on "Hungarian Art Treasures," edited by Mr. E. de Radisics. Three volumes are yet to come, and Mr. Jokai introduces the publication. History comes next on the list, and the writer notes progress in several important many-volumed undertakings, besides announcing the "Great Illustrated History of the World," a collaborative publication in twelve volumes, under the editorship of Mr. Henrik Marczali. Fiction embraces the "Story of a Girl," by Mr. F. Herczeg; "The Silver Goal," by Mr. Brody; "Uneven Wednesdays," by Mr. Szomahazy; and "Autumn Hunting," by Mr. Arpad Berezik. The latter, who is also a successful writer of comedies, "takes his subjects from commonplace life; this offers quite enough matter for banter. He is a serene, smiling, quiet observer, who takes Horace's advice, *ridendo dicere verum*, and he invariably writes in the most amiable style." He has also produced this year a comedy, "Himfy's Songs," in his best style. Other dramatic works are two by Mr. Jokai, and two by Mr. Herczeg. Allied with this subject are Mr. Joseph Bayer's "History of Hungarian Dramatic Literature" and Mr. Szűry's "Dramatic Impressions," dealing chiefly with Shakespeare. Mr. Albert Popipi's "Byron and Shelley" shows, at least, that the interest of Hungarians in English literature is not confined to our greatest poet.

The year's literary harvest in Italy, we are told at the outset, has been neither prosperous nor abundant. "Hailstorms and drought have ruined the crops and impeded the productiveness of the soil, restricting the yield almost entirely to learned works or occasional writings." The riots of a year ago, and the various centenaries of the past twelvemonth have been

partly responsible for this result. "We have commemorated Amerigo Vespucci and Paolo Toscanelli, Savonarola, Leopardi, Moretto of Brescia, Bernini, and these celebrations have involved a shower of speeches, biographical writings, critical studies and occasional monographs which now take the place of those poems under which, in former times, the printing-presses used to groan, substituting for the Arcadia of poetry another boredom, the Arcadia of erudition."

"The Italo-American centenary dedicated to Toscanelli and Vespucci has produced one good volume, the 'Life of Amerigo Vespucci,' written originally by Signor A. M. Bandini, published under the superintendence of the committee for the Florence celebrations. The Savonarola centenary, besides the annual flowering of roses in the Piazza della Signoria (on the day of the historic bonfire), has produced the excellent selection from the works of Savonarola published by Professor Villari and Signor E. Casanova, to which volume the publishers have added the 'Cronaca' of Filipepi, the brother of Alessandro Botticelli, a new and important document of the Reformer's times. The Leopardi centenary has yielded a still better harvest. Apart from the speeches I should mention some publications of prime importance for the study of the poet of Recanati: in the first place, Signor Giosuè Carducci's volume, 'Form and Spirit in the Poems of Giacomo Leopardi,' and in the next, Signor Federico di Roberto's psychological study entitled 'Leopardi,' which is in reality the history of a soul — the soul of the unhappy poet. We have also the long-expected 'Pensieri Inediti di G. Leopardi,' edited by a government commission from MSS. formerly in the possession of Antonio Ranieri, claimed by the government on grounds of public utility. Three volumes of these 'Pensieri' have already seen the light, and seven more are to follow. This work, hitherto unknown, reveals the whole development of the poet's mind; it forms, as it were, a forest of thoughts and reflections which are the raw material of the work afterwards matured and polished by Leopardi in such artistic perfection.

Just now in Italy, lectures and public readings take the place of books for many people.

"A most intimate friend of mine affirms that the lecture is the bicycle of literature: it has created a sportive literature, a literature of diversion, easily digested, and often limited in aim. Time was when Italy was the country of academies; a century ago they were counted by hundreds. Now it threatens to become the classic land of lectures. . . . At Florence, for the last ten years, there has been going on a series of lectures on 'La Vita Italiana' at various periods, beginning with the least known of mediæval times. The most illustrious Italian men of letters, and some foreigners, including Symonds and 'Vernon Lee,' have contributed to this work, which, carrying out a design prepared beforehand by the promoting committee, constitutes a complete course on the history of Italian culture, and which, published in volume form, is now in the hands of all — of pupils in secondary schools as well as of private students."

Dante has by no means been neglected in these lectures, and the following statement is extremely interesting:

"The Florentine committee of the Italian Dante Society has renewed, in the historic hall of Or San Michele — now dedicated to Dante — the reading and explanation of the 'Divina Commedia,' which began in the poet's own city by Boccaccio in 1373, and ceased fifteen years ago, with the death of Father G. B. Giuliani. Every Thursday from November to June, a canto of the poem is read and explained — every time by a fresh commentator. The first canto, after the explanation, was recited by Signor Tommaso Salvini. The best-known Dante scholars, such as Signori Pio Rajna, Guido Mazzoni, Corrado Ricci, have recently inaugurated this new Dante professorship. In next November and the following months the readings will be given by Signori Carducci, Del Lungo, Panzacchi, Casini, and, in short, the most illustrious men, who count it an honour to render this homage to the poet and the Baptist's city."

Critical literature is chiefly represented by studies in Dante from the hands of Signor Pio Rajna and Signor Nidoro del Lungo, by Professor Lisio's edition of the "Principe," and by Signor Carducci's edition of the "Rime" of Petrarch. The latter is "a work gathering up the results of forty years' study of Petrarch, completed by the poet with admirable perseverance — a work indeed above the average, both in its method and in its abundant stores of learning, sifted and discussed with critical and artistic taste. No one will henceforth care to read Petrarch except under the guidance of Carducci." Classical studies have been numerous, and the interest taken in them at the present time is well illustrated by the following:

"Very curious is a bi-monthly published at Rome (*bis in mense prodit*) under the title of 'Vox Urbis,' written entirely in Latin. The editor prefers prose writings (*soluta oratione*); those in verse (*numerus fusa*) are condemned to the waste-paper basket, which here appears as *cistellula*. This shows that the love of Latin is not dead among us, and this is confirmed by another circumstance, still more grotesque: the 'Rivista d'Italia' publishes an elegant Latin ode by the octogenarian Senator G. B. Giorgini under the title 'In Bicyclettam.'"

In miscellaneous literature there is a second volume of General della Rocca's autobiography, and a volume by Signor de Amicis, entitled "La Carrozza di Tutti," which studies "the physiology of city life as it can be observed from a tramcar." The best verse of the year is found in volumes by Signori Angelo Orvieto and Alfredo Baccelli. Novels and short stories of any value are almost non-existent. As for the stage, all other interests are overshadowed by that taken in Signor d'Annunzio's "La Gioconda." In this play the author "has striven to bring back poetry where a grotesque realism has prevailed too long. A noble attempt, but the stage is the realm of the probable, and often — not to say always — poetry departs from truth and appears improbable and absurd."



Herr Björnson's powerful drama, "Paul Lange and Tora Parsberg" has been the great event of the twelvemonth in Norway.

"Admirably adapted for scenic representation though it be, it has as yet not been produced on any stage in Norway, though it has been played several times in Germany. The obvious reason of this is, of course, that, through the inevitable publicity attending all social events in our small community, too abnormal a sensation was called forth by the fact that the principal character of the play is a but thinly veiled impersonation of a well-known politician, who some years ago committed suicide during a political crisis intensified, and all but brought to a point, by the author of this drama."

The writer cannot restrain his enthusiasm for this remarkable work, saying further of the hero that "to this highly finished study of character the author has brought all his knowledge of human nature and eager sympathy," and of the heroine that she "may be considered the finest womanly character in modern literature." In another way the year is important for dramatic art since it has just witnessed the opening of the new National Theatre of Christiania. This will be "the special home of Norwegian plays," and has already acquired the right of production for the new piece by Dr. Ibsen, promised for the coming autumn. The only other books that we need mention are "Byens Fædre," by Herr E. Kræmmer; "Fugl Fønix," by Herr G. Scott; "Hugormen," by Herr H. E. Kinck; "Afkorn," by Fru A. Skram; "Trøndere," by Herr P. Egge; "Vestlandsviser," by Herr V. Krag; "Digte," by Herr T. Andersen; "Norske Digte og Digtere," by Herr J. Bing; and Herr Kjer's revised and critical edition of the comedies of Holberg.

Polish literature has little to report of interest to the outside world. "Mr. Sienkiewicz has not yet completed his great historical romance 'The Crusaders,' nor Madame E. Orzeszko her 'Argonauts,' a picture of moral depravity and the most recent times. Many, also, of our elder writers have been completely silent, so that new names — as, of course, is the natural way of things — gain constantly more space in our literature." Works of fiction that have actually appeared include "At the Edge of the Forest," by Mr. W. Sieroszewski; "The Promised Land," by Mr. W. Reymont; "The Swindlers," by Mr. A. Gruszecki; "In the Old Mansion," by the same author; "The Labors of Sisyphus," by Mr. J. Lych; "The Distaff," by Mr. M. Rodziewicz; "The Young Lady," by Miss Emma Jelenska; and "Brothers and Elective Affinity," by Mrs. Z. Kowerska.

"The only representative of the historical novel in the past twelvemonth has been the new work of Mr. A. Kreczowiecki, 'For the Throne,' in which he brings before the reader in many effective scenes and with great skill, the bloodless struggle which broke out in Poland after the abdication of John Casimir. The best of the many characters introduced is undoubtedly that of the great Elector of Brandenburg, who took a leading part in the intrigues."

Of lyric poets, two are mentioned, Mr. J. Kasprowick, with "The Wild Rose Shrub," and Mr. L. Rydel, with a volume of poems. "There are three monographs to record on Mickiewicz: a brilliant essay by the poetess Mrs. Konopnicka; 'Adam Mickiewicz: a Psychological Study of the Poet,' by Mr. A. Belcikowski; and 'The Æsthetic of Mickiewicz,' by Mr. P. Chmielowski, a book full of profound and original views."

Russia is still a country in which literature seeks, to an unusual extent, periodical and other ephemeral outlets.

"With us the colourless monthly magazine is in full vigour; it is accompanied by the empty newspaper. The main contents of these publications are feeble stories of life among the people, or, even worse, those that deal with the purposeless life of the so-called 'intelligent class.' To these we must add melancholy essays on economic questions and scientific compilations — weak critical studies which continually repeat thoughts uttered years ago by abler journalists. The ethical element in our romances is at the same time the lever of Archimedes and the heel of Achilles in Russian literature. The everlasting confusion of two entirely different spheres of literary production gives the world at one time such splendid productions as 'Crime and Punishment,' by Dostoevski, and the 'Anna Karenina' of Tolstoi, and at another lands Russian literature in the hopeless quagmire in which it is now found."

Count Tolstoy's "The Resurrection" is, of course, the chief work of the year. The following is a part of the criticism made upon it:

"It is impossible to utter a decisive opinion on this novel, because it is not yet finished, but, judging by the chapters which have already been published, we can see the literary methods of the contemporary Tolstoi. Having planned a whole series of astonishing artistic combinations, he himself destroys them, by underscoring for greater emphasis what is obvious; he furnishes them with a commentary, and converts his novel into a commonplace sermon on truths which no one disputes. He lowers his genius to the attitude of a schoolmaster with a ferule in his hand."

A complete edition of the works of Mr. K. K. Sluchevski is a noteworthy publication. This poet, largely ignored until recently, "occupies quite a peculiar position: he imitates no one, he speaks his own language, which is full of that expressiveness which we find in a harmoniously constructed mind which has the profundity of an inviolate sincerity. If among

Russian poets there is one who has never lied, has not gone in quest of phrases, but has been true to himself," that poet is the one under consideration. In poems of "a dark and terrible beauty" he suggests Baudelaire and M. Richepin. An important work of historical scholarship is the just completed four-volume biography of Alexander I., by Mr. N. K. Schilder.

"This is no ordinary historical work, but rather an historico-psychological monograph. The author has concentrated all his attention on the personality of the Tsar. He submits it to a minute analysis, full of scientific and artistic merit. It is a character composed of contradictions: at one time full of heroism, decision, and manliness; at another, timid and yielding like a reed in the wind. Such a person is fitted to become the hero of a poem."

The three-volume history of Russian literature, from the earliest times to Lemonosov, by Mr. A. Pypin, has also been completed.

"The end of the best month of this year — I mean the last week of May — was made memorable for Russia by a national festival, the centenary of the birth of Pushkin. Pushkin is our glory, our pride, our sun. His songs, full of native beauty for us, were the dawn of Russian poetry. In the last hours of the century that has passed, when the horizon of the intellectual life of Russia is enveloped in mist, it is consoling to see that on the edges of the dark clouds the beams of that sun still shine which illumined us in the morning hour. These beams promise us a new dawn, new happiness, new youth."

Spanish literature remains chiefly noteworthy for its voluminous production of books in the historical field, including much local history, and the publication of many unprinted documents. These books have little interest outside of the country of their origin, and we pass them without special mention, noting, however, that subjects "relating to our former colonies in America and Oceania" have been in special favor. "*Belles-lettres* are positively in a state of decay." Among novels, there are two "*Episodios Nacionales*," by Señor Galdos; "*La Alegria del Capitan Ribot*," by Señor Valdés; "*Cuentos Sacroprofanos*," by Señora Bazan; "*Carmela Rediviva*," by Señor Matteu; and the forthcoming "*Morsamor*" of Señor Valera. Of poems and plays, none seem particularly important, and we are even told that "Echegaray has not succeeded in pleasing the public with any of his recent efforts." But it is interesting to note that there have been successful performances of such translated plays as the "*Persæ*" and the "*Prometheus*" of Æschylus, the "*Iphigenie auf Tauris*" of Goethe, and the "*Hamlet*" and "*Twelfth Night*" (*Cuento de Amor*) of Shakespeare.

### The New Books.

#### POET, ARTIST-MANUFACTURER, AND SOCIALIST.\*

In writing the *Life of William Morris* Mr. Mackail has had an unusually difficult biographical task. Morris's career was many-stranded, and his unique and somewhat eccentric personality was one to tax the art and the discretion of the delineator. It is therefore particularly gratifying to find how well and satisfyingly, with what patience, candor, and constructive skill, Mr. Mackail has done his work. The spirit of truth, as well as of sympathy, has presided over his labors; and it would scarcely be possible to tell the story of William Morris's life and work more effectively and attractively than it is told in these two beautiful volumes. Mr. Mackail has perhaps laid more stress upon and devoted more space to the doings and dreamings and literary and æsthetic philanderings of Morris and his set at Oxford than the American reader will think necessary. It may well be that the English undergraduate is in general a more mature and intellectually considerable creature than his American counterpart; but at all events we are not accustomed here to take very seriously the performances of youths at college, and their views on the deeper problems of life, art, and society. But Mr. Mackail appears to take Morris and his young friends of the "Brotherhood" quite as seriously as they took themselves, which is saying a good deal.

We have spoken of Morris's career as "many-stranded." Threefold would perhaps be the better term, for in regarding his pursuits or activities as a whole, his early and quickly abandoned essays as painter and as architect proper may be left out of view as incidental and abortive. It was as poet, artist-manufacturer, and Socialist that William Morris made his impression upon his time and is likely to live for a while in the world's remembrance. His poetry began at Oxford, and went on concurrently with his manufacturing during the greater part of his career. It may be added that evidence is not lacking that Morris regarded the manufacturing, the production of sound and artistic furniture, chintzes, wall-paper, carpets, and so on, as the worthier and more dignified of his two pursuits. "Poetry," he once impatiently observed, "is tommy rot";

\* *LIFE OF WILLIAM MORRIS*. By J. W. Mackail. In two volumes. Illustrated. New York: Longmans, Green, & Co.

and, in so far as poetry takes the form of a mere shell of verbal filigree and sham mediævalism, we may largely agree with him. His Socialistic apostolate began relatively late, with the formation of the Democratic Federation in 1888, and had lapsed into a sort of passive Socialism, a philosophic repose on the bosom of the stream of tendency, toward 1890, when reflection induced by experience of his colleagues in the various organizations, and of the masses who were to be "elevated" (largely in spite of themselves, as he came to see) forced him to admit that the movement toward higher things must be a gradual one of education, of evolution, of normal and secular national change, and not of active and immediate revolution and the overthrow of the existing social fabric through the use of the newly acquired lever of popular suffrage. Socialism, in fine, might be expected to come, in one form or another, when England had grown up to it, not before; and, like the present system, could only prevail by virtue of being a reflection of actual English needs and capacities, in a word, of average English character. Morris, whose Socialism was temperamental or emotional rather than a fruit of scientific study and conviction, though at one time he applied himself manfully to the doctrinal abstrusities of the authorities, was keenly touched by the hard lot of the poor. But, it is curious to note, the hard lot of the poor meant to his mind mainly the being cut off, to so great a degree, from the enjoyment of and the production of works of art! The wage-worker he characteristically conceived as a pathetic figure knocking in vain for admission at the gates of the Palace of Art, which were closed against him by the ruthless hand of the "profit-grinder." The Birmingham operative, the "navvy," Devonshire "Giles," and even London "'Arry" himself, were supposed to be yearning for that degree of graceful leisure which would enable them to enter freely into the joys of painted windows, mediæval brasses, illuminated folios, and (last but not least) the pictures of Rossetti and Co.! Of course the cold fact was, and Morris came to realize it, that the "profit-grinder's" victim, in nine cases out of ten, did not care a rush for the Palace of Art, as compared with the beer-shop and the race-track. He even showed an ungrateful inclination to take a comic, not to say blackguardly, view of Morris himself and his performances, to turn his outdoor meetings into occasions for starting an enjoyable row with the police, and to vaguely identify his

preachings in behalf of the art-hungering masses with the corybantic exercises of the Salvation Army. Morris used to recount in a serio-comic way instances of the unpleasant notoriety which his well-meant efforts gained for him. Jeers and insults at the hands of the very class he championed were hard to bear. Even the Hammersmith green-grocer's boy, he wrote sadly, took to bawling "Socialist! Morris!" in no flattering tones after him in the streets; while passing "'Arrys," fertile in sarcasm, once added cuttingly to the usual epithet, "Shakespeare, yah!" In short, Morris, taking to heart the lesson that England's "lower class brutalized" was scarcely ripe for his collectivistic millenium, with its superadded æsthetic refinements, and admitting the fact (palpable everywhere outside of Utopia) that the advent of a higher social system presupposes the advent of a higher type of men, latterly eschewed militant Socialism, pinned his faith to education rather than agitation, and returned to his true province of creative art and artistic handicraft. His growing moderation and opportunism naturally offended his colleagues of the League; and he soon found himself deposed from the control of its organ, the "Commonweal," and replaced by one Frank Kitz, an extremist of the ordinary type, who presently got the sheet and its managers into the hands of the police, who found it high time to repress its attacks on the principle of law and order and its constructive incitements to murder. The article that was the immediate cause of the ruin of the paper (which was already on the brink of ruin through lack of funds) was angrily characterized by Morris as "idiotic."

Thus, while abandoning his early dream of regenerating England overnight and producing roses from her thorns and figs from her thistles through the spell of some legislative incantation or miracle of constitution-making, Morris by no means abandoned his faith in Socialism as an ideal of future approximation, as a goal toward which society is gradually tending. "Some approach to it," he said, "is sure to be tried." Morris's inborn mediævalism, let us note in passing, his habit of looking backward for canons and models of excellence, was oddly blended with a vein of thoroughgoing eighteenth-century perfecibitarianism, of faith in the continuity and theoretically boundless possibilities of human progress. With Rousseau he turned for the Golden Age to the past; with Condorcet he discerned it in the future. There is perhaps an inconsistency too (and



men of genius like Morris must not be grudged their inconsistencies) in his supreme exaltation of an art that began and flourished amid the wide inequalities, the rigid class distinctions, of feudal society, and his doctrine that it is the kindred, though far less stringent, inequalities and distinctions of modern society that stunt and stifle art. Art cannot flourish to-day because of the survival of conditions under which it flourished so magnificently five centuries ago!

It is not to be inferred from the fact of Morris's abandonment of militant and aggressive Socialism that he thenceforth ingloriously sank into a comfortable, not to say an indolent, reliance on the virtues of *laissez-faire*. The good work of sowing the seed of Socialism, he strenuously urged, must go on; but the sower must arm his soul with patience, must be prepared to wait long for the harvest, nay, must be content to scatter the seed of a harvest which a generation yet unborn will reap. Education must be the watchword. In his final manifesto to the League, he says:

"... I say for us to make Socialists is the business at present, and at present I do not think we can have any other useful business. . . . When we have enough people of that way of thinking, they will find out what action is necessary for putting their principles in practice. Therefore, I say, make Socialists. We Socialists can do nothing else that is useful."

This calm and reasoned counsel drew forth a volley of protest and abuse from the extremists of the sect, who were already babbling of dynamite and open war upon society, and who had now awakened in Scotland Yard a languid interest in their proceedings, through their sage deliberations as to the ways and means for barricading the streets of London. But Morris, says Mr. Mackail, "had already left the League, and the moment he did so it began to crumble away like sand,"—as in fact it must, since the withdrawal of Morris meant the withdrawal of its main source of pecuniary supplies. Morris, let us say, was not one of that order of Socialists who have been described as yearning to do good with other people's money. He was a liberal supporter, financially, of the various reforming organizations. But he was not, nevertheless, by any means what the world is used to call a liberal, an open-handed man. This statement brings us to a searching criticism of his character made by Mr. Mackail, which serves not only to help us understand Morris, but to exemplify Mr. Mackail's commendably fair and judicial attitude as a biographer. Morris, holds Mr. Mackail, was interested in things much more than in people, in

classes much more than in men. The thing done, whatever it might be, was what he cared about in the work of his contemporaries and friends no less than in that of other ages and countries. So too in the common concerns of life he was strangely incurious of individuals—a quality of mind which took, on the one hand, the form of absolute indifference to gossip, and a capacity of working with the most disagreeable and jarring colleagues, so long as they were useful to the work in hand, and, on the other, "of an almost equally marked inconsiderateness." For sympathy in distress, for aid in trouble, it was not to him one would have gone:

"The lot of the poor, as a class, when he thought of it, had always lain heavily on his spirit. . . . But the sufferings of individuals often only moved him to a certain impatience. Many years before, Rossetti, in one of those flashes of hard insight that made him so terrible a friend, had said of him, 'Did you ever notice that Top (Morris's nickname) never gives a penny to a beggar?' Inconsiderate and even unscrupulous as Rossetti was himself in some of the larger affairs of life, this particular instinct of generosity was one which never failed him. For the individual in distress—were it a friend in difficulties, or some unknown poor woman on the streets—he was always ready to empty his own pockets, and plunge deeply into those of his friends. Morris's virtues were of a completely different type. . . . That habit of magnificence, which to the Greek mind was the crown of virtues, was Rossetti's most remarkable quality. In the nature of Morris it had no place. 'I am bourgeois, you know, and therefore without the point of honor,' he had written many years before to Madox Brown in a moment of real self-appreciation; and his virtues were therefore those of the bourgeois class—industrious, honest, fair-minded up to their lights, but unexpansive and unsympathetic—so far as the touch of genius did not transform him into something quite unique and incalculable."

A unique figure in English life, in more ways than one, Morris certainly was; and he paid the penalty of the offence of being "unlike other people." As a pronounced (though entirely unaffected) social non-conformist he met with the usual obloquy and misconstruction. Morris did not care three straws for Mrs. Grundy, and was indeed seemingly unaware of her existence; and Mrs. Grundy fumed accordingly. He did what he liked and wore what he liked at London, just as he had read what he liked and worn "purple trousers" at Oxford. British philistinism disapproved of him; Podsnap shook his head at him; "'Arry," as we have seen, jeered at him. "I have had," he said, "a life of insults and sucking of brains." English university education is mainly bent on the formation and conservation of a type, rather than on the detection and fostering of special individual gifts and capacities.



There is a certain academic mould into which each young gentleman is assiduously pressed during the period of his academic career; and while the process is in average cases followed by desirable and agreeable results, it must prove a largely abortive, and may very conceivably prove a cramping and deadening process, in cases where, as in that of Morris, it happens to run counter to the promptings and to block the line of natural expansion of genius. Morris derived little profit from the prescribed tasks at Oxford; and, says Mr. Mackail:

"... to the end of his life the educational system and the intellectual life of modern Oxford were matters as to which he remained bitterly prejudiced, and the name of 'Don' was used by him as a synonym for all that was narrow, ignorant, and pedantic."

But an "Oxford man" he nominally was; and, therefore, as at once a man of means and University education who deliberately kept a shop, a poet who chose to ply a handicraft, to weave, dye, and carve, not as a gentleman amateur, but under the usual conditions of handicraftsman, he was to the average mind a figure so unique as to be scarcely comprehensible. Sir E. Beckett once sarcastically called him the "poet upholsterer"; but Morris, who had no taint of the snob in his soul, and to whom the feelings of the snob were as unintelligible as his own feelings were to people like Sir E. Beckett, calmly accepted the epithet as "a harmless statement of fact," and seemed on the whole to plume himself more on his "upholstering" than his poetry. That he should do so is hardly surprising when we reflect that the efforts of William Morris to replace in England the house hideous by the house beautiful resulted in a salutary and perhaps a saving revolution in her art-manufactures.

It may be interesting to know what Mr. Mackail has to say of the debate over the bestowal of the laureateship in 1892. The claims of Morris, as based on the amount and quality of his poetic work, were of course such as could not be ignored. But his political views would have assorted strangely with his occupancy of the office, and it would have been difficult for those who knew him even slightly to seriously figure him as the official eulogist of the existing order and celebrant of its triumphs. Says the author:

"As regards his personal views on the matter, Mr. Gladstone, who had then just become for the fourth time Prime Minister, kept his own counsel: and it is matter of common knowledge that no recommendation was ever made by him to the Queen, and that the office remained unfilled for three years during his Government and the administration which succeeded it. But

after this lapse of time it may not be indiscreet to say that Morris was sounded by a member of the Cabinet, with Mr. Gladstone's approval, to ascertain whether he would accept the office in the event of its being offered to him. His answer was unhesitating. He was frankly pleased that it had been thought of, and did not undervalue the implied honor: but it was one which his principles and tastes alike made it impossible for him to accept. The matter went no further. In private conversation Morris always held that the proper function of a Poet Laureate was that of a ceremonial writer of official verse, and that in this particular case the Marquis of Lorne was the person pointed out for the office — should the office be thought one worth keeping up under modern conditions — by position and acquirements."

Not the least interesting part of Mr. Mackail's book is the story of the inception and growth of the unique manufacturing business of Morris and Co. Characterizing Morris as a manufacturer, Mr. Mackail goes on to say:

"He carried on his business as a manufacturer not because he wished to make money, but because he wished to make the things he manufactured. The art of commerce as it consists in buying material and labor cheaply, and forcing the largest possible sale of the product, was one for which he had little aptitude and less liking. In every manual art which he touched, he was a skilled expert: in the art of money-making he remained to the last an amateur. Throughout he regarded material with the eye of an artist, and labor with the eye of a fellow-laborer. He never grudged or haggled over the price of anything which he thought really excellent of its kind and really desirable for him to have; he would dye with kermes instead of cochineal if he could gain an almost imperceptible richness of tone by doing so: he would condemn piece after piece of his manufacture that did not satisfy his own severe judgment."

Mrs. Ritchie thus describes a visit to the shop in its early and rudimentary days:

"I perfectly remember going with Val Prinsep one foggy morning to some square, miles away; we came into an empty ground-floor room, and Val Prinsep called 'Topsy!' very loud, and someone came from above with hair on end and in a nonchalant way began to show one or two of his curious, and to my uninitiated soul, bewildering treasures. I think Morris said the glasses would stand firm when he put them on the table. I bought two tumblers of which Val Prinsep praised the shape. He and Val wrapped them up in paper, and I came away very much amused and interested, with a general impression of sympathetic shyness and shadows and dim green glass."

Mr. Mackail has given us a model biography, and the publishers have issued it in a form that the fastidious taste of its hero would have approved. There are several excellent portraits of Morris, and Mr. New's drawings are capital in themselves and have a certain suggestion of special adaptation in point of style or treatment to their setting and occasion. A few plates illustrative of Morris's designing might have formed a desirable addition to the pictorial attractions of the work.

E. G. J.

## THE ENDLESS EPIC QUESTION.\*

The interesting and important work upon the epic of the Finns, the *Kalevala*, by the Italian scholar Comparetti, appeared in Italian in 1891 and in German in 1892. It now presents itself to us in a smooth and comely English dress, and Mr. Andrew Lang makes the introduction. A complete English translation of the poem itself, by an American scholar, Mr. John Martin Crawford, was published at New York in 1888.

The English translation of Comparetti violates literary ethics by appearing without an index, though the table of contents is somewhat full. I shall therefore give some page-references. Mr. Lang's own book, "*Homer and the Epic*," which contains a short chapter about the *Kalevala*, has no index and the briefest possible table of contents. When will scholars take up the bookmaker's burden, and see to it that their volumes are published in a usable form?

The *Kalevala* has usually been looked upon "as an ancient national epos, orally preserved by tradition, and collected from the mouths of the people, principally by Lönnrot" (p. 10). In point of fact it was in many ways constructed by Lönnrot, not simply collected. The idea of combining the folk-songs of the Finns which treat the same or related subjects was first suggested to this scholar by the popular singers themselves, who feel free to combine several songs into a larger whole. Lönnrot finally went far beyond this, and attempted to weave into a great unified poem all that was most interesting and significant in the entire mass of Finnish folk-poetry. To do this he made alterations in the ballads somewhat freely, though in most cases he either followed some one of the various versions of the particular song, or at least made changes that could easily be paralleled from the actual folk-poetry. The unity of the *Kalevala* thus obtained, however, is something very imperfect; sometimes there is very little attempt to unify the various stories (p. 144); at times fundamental inconsistencies have been allowed to remain (pp. 148, 347 *ff.*); and what unity exists is often external rather than intrinsic. For example, the runes (songs)

concerning Lemminkäinen are brought into a superficial connection with those about Wainamoinen and Ilmarinen by making him join those two heroes in the expedition for the recovery of the Sampo. "A third companion often actually occurs in the songs of the people, but this is never Lemminkäinen," except in a single fragment (pp. 132, 135 *n.*). Chapter III. of Part I., "The Composition of the *Kalevala*," tells in detail just how Lönnrot built up the great poem from the materials furnished him in the folk-songs. This is perhaps the most interesting portion of the book. We learn here how it happens that the story of the making of the first harp from the bones of the great pike and of the exquisite singing of Wainamoinen (Runes 40, 41) is followed later by the loss of this harp (close of Rune 42) and the making of a second from the sacred birch-tree (Rune 44). In reality, no Finnish singer knows of two harps. The loss of the first instrument was a pure invention of Lönnrot, in order that he might thereby weave into his poem another charming version of the origin of the harp. The changing of the tears of Wainamoinen into sea-pearls (Rune 41) is a striking incident which seems to have originated wholly with Lönnrot (p. 156; see also p. 257 concerning the making of the Sampo).

The magic song, or charm, is the fundamental product of Finnish folk-poetry (pp. 24, 187, 232); the interesting belief that one who recites correctly the account of the origin of any evil force takes away thereby its power for harm (pp. 27, 229) explains why these magic songs are narrative in form, and suggests in a strange way the wise philosophy of Bacon. The Finns are perhaps the only people who have produced poetry of a high degree of excellence while still believing in the universal efficacy of magic (p. 24). The æsthetic power of song seems to be a later conception (p. 321). The hero in this poetry is the wizard, the magician (pp. 172, 185, 230). The deeds of separate hero-wizards make up the poem; "no peoples or social masses appear in collective action or in conflict" (pp. 22 *f.*, 329). The thoroughly non-historical character of the *Kalevala* is a constant surprise to the student whose ideas have been formed by reading the other great folk-epics (pp. 23, 60, 246, 329).

"The Finns of Russia and of the Russian church are still quite illiterate and in a state of primitive simplicity; among them the tradition of the songs has remained singularly fresh. For the genuine traditional rune is in

\* THE TRADITIONAL POETRY OF THE FINNS. By Domenico Comparetti, etc. Translated by Isabella M. Anderton; with Introduction by Andrew Lang. New York: Longmans, Green, & Co.

THE PRE- and PROTO-HISTORIC FINNS, both Eastern and Western, with the Magic Songs of the West Finns. By the Honourable John Abercromby, etc. In two vols. [Vols. IX. and X. of The Grimm Library]. London: David Nutt.

its essence the poetry of the illiterate, the poetry of nature" (p. 19). "The northern region in which the ancient Russian songs most abound and are most unchanged is the same in which the poetical tradition of the Finns also is best preserved: the government of Archangel, and Olonetz from Lake Onega to Lake Ladoga" (p. 311).

Mr. Lang's main interest in the Kalevala and in the work of Comparetti is because of the light thrown by them upon the broader Homeric question, better called the epic question,—the problem concerning the mode of origin of the world's great national epics. Indeed, this larger question was probably the especial stimulus which led Comparetti himself to study the epic of the Finns.

The reason why this problem is an endless one is not far to seek. Since Wolf in 1795 advocated the view that the Iliad was put together from separate songs, two tendencies have been clearly developed in the theorizings concerning the origin of folk-epics. One tendency accents the element of folk-poetry, popular poetry, as the fundamental fact. Since most popular poetry is narrative, and this exists almost entirely in the form of separate ballads, this view makes much of the individual folk-songs, and makes little of the grave difficulties which confront one who tries to explain how any particular epic was put together from these elements. These difficulties are somewhat mitigated by the theory that the Iliad, for example, existed at one time as a simpler though complete poem, a primary Iliad, to which successive additions have been made. We must remember, also, that in folk-poetry itself we find ballads combined into larger compositions. The English "Gest of Robin Hood" is admitted to be a composite of different ballads. Compound ballads are well-known to the Finns. Comparetti gives one which corresponds to five different runes of the Kalevala and parts of three others (pp. 158 ff.). It is somewhat misleading, therefore, to suggest that no "song existing independently ever figures in a large poem" (viii.).

The second tendency in explaining the origin of popular epics is to accent the element of plan and the organic unity of the great mass of material, and either to overlook the precedent folk-songs or at least to minimize their importance. The origin of a popular epic, however, cannot possibly be explained without the presence in some measure of both factors,—the creative but unconscious folk-spirit and the conscious master-poet. Inasmuch as folk-poetry cannot flourish except in a society uncultured

and free from self-consciousness, incapable of observing and reporting the phenomena of its own mental life, both the general problem and that with reference to each particular epic become impossible of exact solution. The importance of the Kalevala in this line of inquiry is very great, since it is "the only example we have of a national poem actually resulting from minor songs; these songs being not discoverable in it according to some preconceived idea by means of inductive analysis, but known as really existing independently of the large composition" (ix.). Lönnrot thought himself to be a Finnish Homer, composing the epic of his race from their stores of song. Comparetti points out that Lönnrot, though a folk-poet at heart, was also a scholar, filled with modern theorizings concerning the making of popular epics (p. 340); and "the processes of such a man are no argument for early Greece" (Lang, xvi.). Moreover, although Lönnrot alters and transposes with great freedom, and sometimes inserts original passages, the Kalevala comes far short of possessing a unity like that of the Iliad or the Odyssey. Though charming in all its parts, the Finnish epic, when considered as a whole, remains in many respects a piece of patchwork.

There can be no doubt, I think, that Mr. Lang underestimates the importance of the folk element in the Homeric poems. He says, using in part the language of Comparetti:

"In my opinion the maker of the Iliad did just what was done by the maker of The Lay of the Last Minstrel. Out of his knowledge of facts or fancies, as existing in lays and traditions, he fashioned a long poem with beginning, middle, and end, with 'organic unity, harmony, proportion of parts coördinated among themselves, and converging towards a final catastrophe'" (xii.).

But the two cases are far from parallel. The conception of a body of songs concerning the Trojan War, which give an accurate version of the events, is distinctly assumed in the Odyssey itself (Bk., i. ll. 350 ff., viii. 74 ff., 489 ff., 500 ff.); without insisting that this conception is correct for the lifetime of an actual Odysseus, it seems clear that the nature of the popular literature in existence at the time when the Odyssey was composed made this conception appear natural and unquestionable.

Comparetti declares: "A long poem, created by the people, does not exist, cannot exist; epic popular songs, such as could be put together into a true poem, have never been seen and are not likely to be seen among any people" (p. 352). This seems extreme in view of what a Russian scholar named Radloff has told us about the popular poetry of a Turkish tribe,



the Kara-Kirghis.\* These people dwell among the mountains of Central Asia, in the general neighborhood of Lake Issyk-kul and the city of Kashgar, near the westernmost border of the Chinese Empire. The poetry of this tribe, according to Radloff, is still "in a certain original period which is best called the genuinely epic period, that same period in which the Greeks were found when their epic songs of the Trojan war were not yet written, but lived in the form of genuine folk-poetry in the mouths of the people." The national feeling of the Kara-Kirghis "has united separate epic songs into one undivided whole . . . the different traditions and stories, historical recollections, tales, and ballads, as though in obedience to some force of attraction combine about an epic centre and in all their dismemberment appear parts of a comprehensive general picture." "Only a people which has not reached individual culture," says Radloff, "can create bards from its midst and develop a period of contemporaneous epic. With the spread of culture" come "rhapsodists who do not compose themselves but sing songs borrowed from others." Radloff cites the following passage from Steintal: † "Up to 1832 no one knew of a whole Finnish epic. . . . No one had knowledge of the unity, and yet . . . it was existent in the songs themselves." Radloff comments on this as follows: "From this I venture only to conclude that among the Finns in the year 1832 the period of contemporaneous epic (as it now exists among the Kara-Kirghis) was already past. In the epic period the consciousness of the unity of the epic is still living in each portion of the whole."

It must be admitted that so far as Radloff enters into details concerning the poetry of the Kara-Kirghis, the epic unity which binds together the various songs of the tribe seems to be somewhat loose and vague; but it seems clear that a real unity is felt, and that Comparetti has gone too far in the assertion cited above. The following comprehensive statement of Comparetti seems entirely just; but I take the liberty to emphasize two adjectives: "In proportion as the epic songs unite to form a wide, *well-defined and stable* organism, strictly popular and collective work is lost sight

\* *Proben der Volksliteratur der nördlichen türkischen Stämme. Gesammelt und übersetzt von Dr. W. Radloff. V. Teil, Dialect der Kara-Kirgisen. The book is in Russian. A copy is in the English Library of the University of Chicago. I am very greatly indebted to Professor George C. Howland of the same University for making me a written translation of the entire Introduction.*

† Das Epos. Zeitschrift für Völker-psychologie, V.

of, while the work of the individual is accentuated and brought to light" (p. 339).

It is a striking fact that the most important poems in English which have some right to be regarded as epics of art approximate closely to the folk-epic in some essential respects. "Sigurd the Volsung," by William Morris, is a fascinating re-telling in a continuous poem of the various Eddic poems concerning Sigurd and of the prose Volsunga Saga. The poet makes no attempt to remove all the difficulties and inconsistencies which he found in his sources. The story which Tennyson chose for his theme in "The Idylls of the King" took its rise in remote Celtic tradition, and, becoming later a literary tradition, had attracted other stories to itself and had been fashioned and re-fashioned in countless ways centuries before Tennyson. The general story of Milton's "Paradise Lost" was first told in a form destined to dominate subsequent writers, by Bishop Avitus of Vienne, about 500 A.D., in his Latin epic poem, "De Spiritalis Historie Gestis." Professor Marsh of Harvard University tells us that this poem was itself the outcome of a precedent poetic tradition, and that it was especially poetical and powerful "largely because Avitus made use freely and skilfully of what his predecessors had done."\* Yet Avitus wrote nearly 1200 years before Milton. Some of the more important English versions of this story between Avitus and Milton are to be found in the poems formerly attributed to Cædmon, in the *Cursor Mundi*, and in the cycles of mystery plays. The last editor of "Paradise Lost," Mr. Moody, in his admirable "Cambridge Milton," discusses only the different Renaissance poems which treat of the Fall of Man and which may have directly influenced Milton. If we bear in mind the entire tradition, the following words of Mr. Moody become so much more expressive: In a "restricted but still significant sense, *Paradise Lost* is a 'natural epic,' with a law of growth like that of Beowulf, or the Iliad."

We can say in general that the two conceptions, — that of an epic with a story wholly invented by its author, so far as invention is possible, and that of one made up of folk-songs unaltered but arranged in the most effective order, are the polar opposites of each other. It is probably impossible that a large, impressive, and unified poem, one which we could properly term an epic, a masterpiece of grand narrative, could approximate very closely to

\* Article on Avitus, Johnson's Universal Cyclopaedia.

either of these poles. Among all the epics accessible to the general reader, the Kalevala comes nearest to one of these extremes, that of a simple arrangement of folk-songs.

The first volume of the work of Abercromby is mainly occupied in discussing the geographical distribution, the craniology, and the prehistoric civilization of the Finns. The last chapter of this volume treats of the beliefs of the West Finns as exhibited in their magic songs; while the second volume is almost entirely occupied by a translation of a very large portion of the great collection of magic songs published by Lönnrot in 1880. The lover of the Kalevala can here study in English some of the original materials from which that epic was made.

Political happenings also call our attention at present to Finland. Since Russia wrested this district from Sweden in 1809, the inhabitants have enjoyed more freedom and a better government than any other portion of the empire. But now their cherished rights are being taken away, and the Finns are appealing to the civilized world for sympathy and moral support. Would that the recent acts of our own republic had not taken away from us the right and the power to speak out effectively in behalf of freedom and self-government for the distressed Finns!

ALBERT H. TOLMAN.

#### STUDIES IN COLONIAL ARCHITECTURE.\*

The portfolio of plates issued under the title of "The Georgian Period" includes a collection of measured drawings, details, picturesque sketches, and photographic reproductions of Colonial work in Massachusetts, New York, New Hampshire, Pennsylvania, Maryland, and South Carolina; and represents the work of such well-known architectural artists as Messrs. Frank W. Wallis, David A. Gregg, Claude Fayette Bragdon, E. Eldon Deane, Pierre G. Gulbranson, George C. Tolman, and others.

This work is especially pleasing and valuable to the historian and to the lover of Colonial associations. If taken in the spirit of one of Fiske's histories, and studied in connection with it, its delight and charm would be great. As a setting for incidents in Colonial history, it is not only consistent, but necessary, in order that a complete idea of the lives of our forefathers may be obtained.

\*THE GEORGIAN PERIOD. Being Measured Drawings of Colonial Work. Boston: American Architect and Building News Company.

To the architect, this volume is also useful if viewed in a reminiscent way. He must discriminate between that which is straightforward and unaffected and that which is mere adaptation. The architect who looks beyond many of the Colonial porches to the simple and dignified walls, with their well-proportioned openings, will find much value in these plates. Our meaning is illustrated by the very first plate in the collection, in which the portion which it is meant to illustrate (the porch) is the least valuable part; while the background (the house) is charming in its straightforwardness and simplicity. The perspective sketches of the Royal Mansion, by Mr. Deane, give a Colonial atmosphere which we moderns would do well to emulate, much more than do the measured drawings of details of the same building which follow. Architects should not go to such sources for their classic detail. If they are unable to relate their detail to the time and the conditions under which they work, and feel that they must go to precedent, it is much safer for them to go to that period which was the guiding one for our Colonial ancestors. The value of this work is therefore suggestive rather than literal. We should not use it as an encyclopædia of definite forms and proportions. We must use it rather as an encouragement and inspiration along the lines of simple straightforward design. To put it more tersely,—the measured drawings are very apt to do our thinking for us, whereas we should compel our architects to make an independent problem of every commission that is given them.

The Colonial church is a delightful building to enter. When there, we step back into the last century. There is danger, however, if our architects accept this model, that they will ignore the increasing democratic tendencies and the changes in ecclesiastical forms which have come upon us since those churches were built. The architect who would do the parallel thing, emulating in the best way the examples left by the architects of these churches, would realize the institutional character which is to govern our churches in the future, and would give his building the same relation to that institutional and democratic tendency that those Colonial churches have to the Colonial times with which they most charmingly correspond.

Through this delightful series, many Colonial mantels are shown. They are, most of them, faithful applications of classic or renaissance architecture as designed for stone; and as such they fail. If one turns to Plate 26,

and notes the plain mantel in the living-room of the Fairbanks house, he will find a spirit of directness, a consistent use of material, with simplicity and harmonious proportions; and that sheet alone would justify the publication of this work. Combined as it is with the photographic reproduction of the exterior, it makes one of the most valuable portions of the volume.

The plate giving the Jonathan Childs house in Rochester shows a detail of the porch which is very faithfully worked out, and may be useful if one wishes to build for archaeological or museum purposes. It is distinctly stone architecture, it implies a temple, and it is not consistent when executed in wood or used as a dwelling; and it is to this problem of *consistency* that we would especially bring the attention of our architects.

It has often been said that art is most free when its media are most restricted. Comparison between Plate No. 1, Part II., on one hand, and the iron work shown on Plates 27 and 30, Part II., will illustrate this point. Our early Colonial builders had planes which enabled them to copy stone forms in wood; and the result was a debased art. But at the same time they did not have such power over iron. The railing referred to, which is in the New York City Hall, is distinctly an iron railing. It is the work of a man with hammer and anvil; and being compelled by the nature of the material to work along more or less original lines, the designer, either consciously or unconsciously, depended upon beautiful line, good proportion, proper spacing, proper balance between straight lines and curved lines, — and thus he produced a beautiful thing. He gave another example of the power of independent thought combined with artistic perception.

In Part No. III., Plate 6, the sketches by Mr. Gregg give us a delightful historic suggestion. Plate 30 gives us a charming glimpse of Providence life. Plate 16 is an illustration of what we would have our architects avoid. It is a mantel designed in stone and executed in wood, and covered with draperies from some antique funeral. There is a certain refinement, which we must admit, in the character of the moulding, but we should compel our architects to work with equal refinement along progressive lines. To be consistent they should derive the motives for their geometrical and conventional ornament from the plants, animals, or things of any nature that we love and with which we surround ourselves.

DWIGHT H. PERKINS.

#### CONGRESSIONAL REGULATION OF COMMERCE.\*

A treatise upon one clause of the Constitution of the United States is an innovation, but a wholesome and serviceable one. The clause selected in this instance is the one by which the people of America sought to remedy that evil in their former system of government which, of all others, they seemed to feel most deeply. It was a consultation between certain States as to the best means of securing a general commercial system, which proved the initial step toward the Constitutional Convention of 1787. To provide remedial measures in this respect, it was suggested that a convention be assembled for the purpose of amending the Articles of Union; and that assembly, when convened, prepared the frame of constitution which the people afterward adopted. The provision committing to Congress the power to regulate foreign and domestic commerce did not for several decades excite friction sufficient to call for the interposition of the courts. By reason of this, the lines of demarkation between the proper province of State legislation upon commercial subjects, and the field within which power was given to Congress, were for a long time not clearly seen. The States, legislating over subjects incidental and germane to commerce, often passed laws which in fact assumed to regulate commerce. But in time it became necessary for the Federal courts to interfere, and to expound the "Commerce Clause." In 1823, the legislation of South Carolina against the introduction of free negroes into that State was, by Mr. Justice Johnson in the United States Circuit Court, declared to be an infringement upon the exclusive power of Congress to regulate commerce. In 1824, the Supreme Court of the United States declared void the legislation of New York which gave to Robert Fulton and his associates the monopoly of navigating public waters with the lately perfected steamboats. Since then, the occasions have been numerous for similar interpositions by the courts between the action of State Legislatures and the constitutional powers of Congress. Only one other clause of the Federal Constitution, and that the one which forbids State laws impairing the obligation of contracts, has called for a larger number of judicial deliverances.

Messrs. Prentice and Egan have furnished

\*THE COMMERCE CLAUSE OF THE FEDERAL CONSTITUTION. By E. Parmelee Prentice and John G. Egan. Chicago: Callaghan & Co.



a treatise on the Commerce Clause of the Constitution which will be instructive, not to lawyers alone, but to all who have observed the wonderful development of commercial spirit and enterprise in the United States. As important as are the Police power and the Taxing power of the States, in our Federal system, and as efficiently as these powers are sustained by the Federal courts, they are required to yield precedence and are subordinated to the Commerce power of the central government whenever they are found to be in conflict with it. The theories by which these sometimes warring powers are adjusted to harmonious action will interest all students of our national institutions. The various subjects in respect to which the Congressional power is exercised — namely, the control of navigable waters, port regulations, carriers, rates, and taxation — are treated by the authors in separate chapters, and as to each the course of jurisprudence is traced in its development. The question whether the constitutional grant of power to Congress is *ipso facto* exclusive of State action, when not exercised by Congress, has been variously answered by the Federal courts. The vacillations of judicial opinion on this feature of the subject are traced instructively in this treatise.

The history of the development of judicial opinion concerning the Commerce Clause, as here presented, is disappointing in one respect. The authors advocate the untenable theory that the United States did not become a Nation until made so by the results of the Civil War. Politicians and partisans often find this a convenient postulate. But the jurisprudence of our country confutes the proposition, and the constitutional arguments which rest upon it prove to be misleading. Our authors assume that "the issue of the Civil War finally established, on a new basis, the relations between the states and the federal government," and add:

"We pass from the old regime to the new, not by the slow processes of judicial construction, but at a single step, as the national sovereignty which the war established as a fact is given place in the constitutional law of the nation by the decisions of the Court."

From these premises the conclusion is easily drawn that the post-bellum decisions of the Supreme Court under the Commerce Clause, in respect to national and State action on commercial subjects, have worked a great change "in the construction of the Federal powers."

To enforce this theory the authors say,—

"In *Crandall v. Nevada* (1867) may be found the

substance of what was accomplished by that great struggle. All the triumph of the armies of the Union breathes in its stately judgment that 'the people of these United States constitute one nation.'"

But in fact, so far as the Federal jurisprudence is concerned, that doctrine is one of its earliest principles. In the case of *Chisholm v. Georgia*, the Supreme Court in 1793 delivered its stately judgment, answering affirmatively the question, "Do the people of the United States form a Nation?" This principle has continuously been adhered to by the courts, and it formed the basis of the early decisions in respect to the Commerce Clause in 1823 and 1824, above mentioned. In the light of constitutional jurisprudence, the United States has always been a Nation, and the war worked no change in this respect. What it did accomplish was to silence the murmurs of discontent against the settled law of the land. How misleading is the theory adopted in this treatise may be seen in the attempt to prove it, as to the Commerce Clause and the law applicable thereto, by the case of *Crandall v. Nevada*. The Supreme Court in that case declined to apply the Commerce Clause, but based its decision upon the constitutional rights which appertain to United States citizenship. To illustrate its views, the court in this Nevada case quoted with approval from an opinion of Chief Justice Taney, given in 1848, sustaining the constitutional rights of citizens of the United States, and declaring that "For all the great purposes for which the Federal government was formed, we are one people, with one common country."

JAMES O. PIERCE.

#### PEACE, WAR, AND HISTORY.\*

Mr. William T. Stead begins his book on "The United States of Europe" with the statement that "In the year 1898 two strange things happened." These, he explains at some length, were the call to arms and conquest by the United States of America, and the call to a parliament of peace by the Czar. The two are placed in forcible contrast. He says: "In the West the American Republic, which for

\* HISTORY UP TO DATE. By William A. Johnston. New York: A. S. Barnes & Co.

THE UNITED STATES OF EUROPE. By William T. Stead. New York: Doubleday & McClure Co.

CAN WE DISARM? By Joseph McCabe and Georges Darien. Chicago: H. S. Stone & Co.

THE NEW LEVIATHAN; OR, THE WORLD AT PEACE. By J. A. Farrer. London: Elliot Stock.

THE FEDERATION OF THE WORLD. By Benjamin F. Trueblood. Boston: Houghton, Mifflin & Co.

more than a hundred years had made as its proudest boast its haughty indifference to the temptation of territorial conquest, suddenly abjured its secular creed, and concluded a war upon which it had entered with every protestation of absolute disinterestedness by annexations so sweeping as to invest the United States with all that was left of the heritage of imperial Spain." Against this he sets a paragraph of equal length describing the military autocracy which now heads the world in an overt expression of the love for peace.

Mr. William A. Johnston, who is an editorial writer for the New York "Herald," begins his "History up to Date" with the statement that "This book is a concise account of the birth of a new era in the United States. It is a record of the dying moments of the Monroe Doctrine, the spirit that for more than one hundred years inspired the civic body born in the Revolution of the American Colonies of Great Britain near the end of the last century." It is hardly necessary to recall that the United States has recently annexed Hawaii in the face of a majority of its inhabitants; that it has had in the Philippines a larger army than King George ever imported into its own territories during the Revolution, engaged in teaching the people there that governments do *not* derive their just rights from the consent of the governed; that, with the Declaration of Independence and the Monroe Doctrine, the injunctions of Washington's Farewell Address and Lincoln's Gettysburg Speech have been disregarded, the fear of standing armies wiped away, and the solemn pledges of the Nation thrown aside, with all the teachings of its former history and best tradition.

As a consequence, Mr. Stead observed the representatives of the United States at the Hague in the interests of peace when their country is actually engaged in a war against the independence of a people armed by itself, and proposing a method of international arbitration in the face of its own flat and unexplained refusal to arbitrate its differences with Spain when that unhappy nation pleaded for it. And the American who remains at home finds other things not less contradictory and strange, all of them indicating that the methods of Europe, which made us great only because for a century and a quarter of national life they were carefully avoided, are now to make us greater by our adopting them in minute detail. And over all the wrench given our institutions is spread a pall of silence, the refusal on the part of the Government of the United States to make known the truth in respect of its military or other operations in its newly conquered territories, and the refusal of the dominant political party to permit any expression of dissent from a policy which Russia itself sees that the world has fairly outgrown.

These considerations make the majority of these books dismal and unsatisfactory reading. Mr. Stead's work is the result of an extended journey

through continental Europe, and while it speaks with no uncertain voice for peace, it finds in the prospect of a united Europe the best means of meeting the new menace to the world's harmony in the form of the Great Republic militant. Throughout the capitals of the great powers he found an increasing feeling that the burden of war was growing too heavy to be borne, armaments over there causing an expenditure almost as great as the bribes offered to the American electorate in the form of pensions in the case of several of the nations involved. His argument is carried to its logical conclusion by Mr. Farrer's "New Leviathan," in which is shown the curious fact that socialism and other means for the elimination of national boundaries have their rise in the very standing armies created for the insurance of national feeling. The work of Messrs. McCabe and Darien, "Can We Disarm?" takes the question on its economical side and returns a cautious answer, seeing in the return to civil life of the present array of soldiery, and in the disturbance to manufactures caused by the cessation of the demand for warlike material, a double objection not to be lightly overcome. And Dr. Trueblood's "Federation of the World" is, again, a plea for the world-wide solidarity which Kant dreamed of and Tennyson sang: well considered, logical, cogent, conclusive, and, in the light of America's present attitude, impossible.

Mr. Johnston's history is, of all issued so far, the only one which pretends to philosophy. Though himself carried away by the glamour of empire, he is not wholly blinded to the possibilities of the overthrow of our national inheritance. His work is succinct, never discursive, manifestly fair as such histories are, but not sufficiently extended to take in the present struggle for liberty on behalf of the Filipinos. The other books, without exception, point to the fact that Russia is merely the leader of a sentiment toward disarmament which is growing rapidly in all the world outside the United States — except in some of the adjacent countries, like Mexico, which are arming in fear of this country's present sinister attitude. All serve to emphasize the shameful fact that lack of statesmanship in America permits us to clamor for empire to extend our trade in the face of a tariff designed for no purpose but to prevent it — now carried to its logical and unconstitutional extremity in being raised against Puerto Rico; in blaming Russia for wresting autonomy from Finland, while we are seeking to deprive the Philippines and Cuba of all government not based upon the sword; of preaching the benefits of a republic, when we deny, either actually or theoretically, our suffrage to all who are not of the white race; of advocating arbitration after engaging in a war in which we had refused it; and of interesting ourselves in international disarmament at the very moment we are increasing our standing army and navy to an extent unprecedented in our history.

WALLACE RICE.

## BRIEFS ON NEW BOOKS.

*Experiences of a  
Texas Ranger.*

Mr. N. A. Jennings's lively account of his experiences as "A Texas Ranger" (Scribner) forms a capital yarn, a rather perilous one, we should think, to put in the hands of a boy of adventurous tastes. When we say "yarn" we don't mean to hint a doubt of Mr. Jennings's veracity. On the contrary, we find reason to think that he has been, as he claims, a veritable "Ranger," a hunter of outlaws, in the storied days when the Lone Star State was the paradise of gentlemen who lived as they listed and died with their boots on. Mr. Jennings went out to Texas, a youth of eighteen, in 1874. He was the home-bred son of a Philadelphia merchant, enticed from the sober ideals of the city of broad-brims by the lurid articles of Colonel J. A. Knox, in the "Texas New Yorker." Colonel Knox's paper assured Mr. Jennings that he need only go to Texas to become a cattle-king and the owner of a county or so of land; so he set out, with his father's blessing and one hundred dollars in cash, to take possession. Arrived at San Antonio, his \$100 had shrunk to \$3.25. A Mexican gaming-house relieved him of this last shot in the locker; and a brief career of "cow-punching," clerking, filibustering, and what not, followed. At last Mr. Jennings succeeded in joining the famous "Rangers," under Captain McNelly, with which corps he served until late in 1879. The story of his adventures is simply and graphically told, and it gives one a very fair idea of the character of the Rangers, as well as of the more famous of the desperadoes who were "wanted" by the authorities for one atrocious crime or another. In his opening chapter the author bears witness to the great change for the better in the social conditions of Texas, since the seventies. "In no State in the Union is the law more respected than it is in Texas to-day." Mr. Jennings has in some instances changed the names of persons introduced in the narrative; for, he significantly says: "During a recent visit to Texas, for the purpose of going over the scenes of the adventures of early days, I found a number of highly respected citizens, living exemplary lives, who had formerly been eagerly hunted by officers of the law."

*The literary  
history of  
Ireland.*

Mr. Fisher Unwin's "Library of Literary History," of which the Messrs. Scribner are the American publishers, has proved thus far to be an extremely creditable undertaking. Mr. Frazer's "Literary History of India," which opened the series, has already been noticed by us, and there now comes to our table "A Literary History of Ireland," by Dr. Douglas Hyde. An interesting announcement is that of "A Literary History of the United States," by Professor Barrett Wendell. The publishers and editors have been well advised in placing the preparation of the present volume in the hands of Dr. Hyde, who is probably the most competent scholar

living for the performance of such a piece of work. His acquaintance with the subject is both extensive and profound, and he is the master of a polished and interesting style. Moreover, the distinction between "A Literary History of Ireland" and a "History of Irish Literature" gives the author suitable latitude for the development of his theme. Had his subject taken the latter form, this big book of six hundred and fifty pages could hardly have been justified; as it is, the author remains within legitimate bounds, and is yet free to express himself fully. A "Literary History of Irish Ireland" he himself calls the book, for he has nothing to say of what was done by Swift, Goldsmith, and Burke, but confines himself to writings in the vernacular. The book is largely the history of an unprinted literature—a literature preserved only in manuscripts and oral tradition. Over a thousand such manuscripts are known, with contents extending to perhaps twenty thousand pieces of all lengths, from the single quatrain to the epic saga. It was less than twenty years ago when, in the author's own *alma mater*, a popular lecturer said, "in gross ignorance but perfect good faith, that the sooner the Irish recognized that before the arrival of Cromwell they were utter savages, the better it would be for all concerned." It is to controvert such reckless statements as this that Dr. Hyde has so effectively labored, and it is not surprising that the note of indignation escapes him now and then. We do not pretend to review this book, which is the first attempt at a consecutive treatment of the subject that has been made. We doubt if there is a Celtic scholar in America whose attempt to pass critical judgment upon it would not be an impertinence. But we record with pleasure this tribute to Dr. Hyde's scholarship and to the attractiveness of his work, and we place the book among our standard literary histories with the greatest satisfaction.

*Who's Who  
in America.*

"Who's Who" has been for many years an English reference book, published annually, and of the greatest usefulness to editors and literary workers. The publishers of "Who's Who in America" (A. N. Marquis & Co.) have taken the English work as a model, although not for slavish imitation, and have produced a volume that in the strictest sense supplies a long-felt want. It is a biographical dictionary of Americans now living, and distinguished for their achievements in literature, education, statesmanship, science, commerce, or other fields of activity. The biographies give only the essential facts, and the form of statement is as condensed as possible. Since, in nearly all cases, the facts stated have been submitted for verification to the subjects concerned, the work is highly trustworthy. We hasten to add that the editor has been duly critical of the material offered him, and has strictly suppressed the efforts of self-seeking mediocrities to gain admission to its pages. He claims for his book "the virtue of being honestly and conscientiously compiled," and, after a rather



close examination, we see no reason to suspect the genuineness of the claim. The preface gives some amusing incidents concerning, on the one hand, the difficulties experienced in extracting information from some of the people approached, and, on the other, the sort of wire-pulling done by people who were not approached in order to attract attention to their unimportant selves. The exact number of biographies included is 8602, which is rather more than one to ten thousand of our population. To the State of New York 2039 are credited, to Massachusetts 742, to the District of Columbia 724, to Pennsylvania 622, and to Illinois 564. There is an interesting table of educational statistics, showing that 3237 are graduates of colleges, besides an odd thousand of graduates from professional schools. Another useful feature is a necrology of persons who have died since January 1, 1895. Mr. John W. Leonard is the editor of this work, which will be found indispensable by many classes of people.

*The new periodical de luxe.*

The first number of "The Anglo-Saxon Review," Lady Randolph Spencer Churchill's new periodical, has come to hand, and justifies all that has been promised for it from the artistic and mechanical points of view. The sumptuous binding in full morocco copies a cover made in Paris by some unknown artist of the late sixteenth century for King James I. The illustrations are reproductions of seven famous portraits, including Stuart's Washington, Reynolds's Georgiana, Duchess of Devonshire, Rubens's Anne of Austria, and Mr. Onslow Ford's bust of Queen Victoria. As for the literary contributors, it would take archangels to live up to all this magnificence of decoration and typography, and Mr. Whitelaw Reid, for example, is not exactly an archangel. He discourses of "Some Consequences of the Last Treaty of Paris." There are stories by Mr. Henry James, Miss Elizabeth Robins, and Mr. Gilbert Parker, a three-act play by Mrs. Craigie, a great poem by Mr. Swinburne, a masterly study of *Feel* by Lord Rosebery, and many other interesting things. Altogether, the literary make-up of the number is highly creditable to the taste and sagacity of the editor. The volume is one of more than two hundred and fifty pages, and Mr. John Lane is the American publisher.

*A modern pastoral.*

How to write a pastoral nowadays is a curious question. Pastorals, in the strict sense of the word, have been for some time lacking in our poetry. Herrick's "Hoek-cart" was one of the last genuine pastorals; Thomson and Crabbe seem, on different sides, a little wide of the line. What would a modern pastoral be? We suppose it must be realistic to a certain degree: a generation which has known Joseph Poorgrass and the other worthies of Wessex is not likely to accept vague shepherds piping on banks of lilies or swains leading up the dance beneath the village tree. Then it must be romantic, too, with

the romance of nature, with that feeling for the strangeness and mystery of the deep woods and open uplands that is one of the notes of the poetry of this century. Then probably it must be idealistic, in that each figure and character must be surcharged with the feeling or atmosphere of some mood or tendency in thought; for that is something we cannot escape now. And it should also be classic: for the pastoral is a traditional form, it reminds us of the best periods of our literature, it is a form moulded by the touch of masters who are classic. All this perhaps one could say *a priori*. But we have not done so: we have run over these necessities only after reading Mr. Maurice Hewlett's "Pan and the Young Shepherd" (Lane). It is a delightful book for this time of the year. We have mentioned some characteristics that it may amuse the reader to note. But it may well be that the reader will prefer to pay no heed to such matters, but rather to follow simply the half-real dream as he lies on some summer hillside that stretches itself out to the sun and the sea. If this be his feeling, we shall not quarrel with it.

*Women and golf.*

There are possibly golf-players in this country who will remember the opinion prevailing, say five or six years ago, concerning the proper sphere of woman in the golfing universe. Such readers will smile (or sigh) as they look at "Our Lady of the Green: A Book about Ladies' Golf," by Louie Mackern and M. Boys (Lippincott). We shall not presume to judge the precise value of this work to feminine readers. So far as playing the game is concerned, we are inclined to think that if any book be useful it will be some book without distinction of sex. There is but one game of golf, and men and women play it, or try to, in much the same way. There are, however, certain minor matters concerning which women may well have something to say to each other, and these points our authors wisely make their chief topics. The special necessities of ladies' links, the delicacies incident to ladies' clubs and club teams, some particular points of play, notes on clothes, and so on,—these are matters which an ordinary golf-book rather neglects, and the chapters here devoted to them may well find interested readers. It must also be remarked that this is an English book, and that about two-thirds of it will be useful on this side the water chiefly for reference. The account of the Ladies' Golf Union, the descriptions of ladies' links and of good "lady players," especially the directory of fifty ladies' clubs, which last takes up almost half the book,—these parts are hardly exciting over here. Still, even these matters, while they are not of great immediate interest to us, make the book a useful one for a club library. One chapter will perhaps be a subject of serious interest to some enterprising Americans, namely, that which discusses the advantages of the (possible) profession of Lady Greenkeeper and Professional.

*Stars and  
Telescopes.*

Professor Todd's "Stars and Telescopes" (Little, Brown, & Co.) is not a school text-book in astronomy (although it might be put to that use), but rather a popular account of the subject for general reading. It is largely based upon Mr. William T. Lynn's "Celestial Motions," a book widely popular in England, only a few of the chapters being Professor Todd's own. The subject of "The Cosmogony" receives special treatment in a chapter mainly written by Dr. See. The leading features of this volume are found in its wealth of illustration (the plates and cuts are literally numbered by hundreds), its inclusion of the very latest results of research, its full account of existing observatories, and the space which it gives to the history of the science. Besides this, it succeeds in condensing an immense amount of information within reasonable limits, and without any sacrifice of clearness. Indeed, it is one of the most readable books upon astronomy that we have ever seen, being in this respect as attractive as the books of the late R. A. Proctor. Making no demands upon the mathematical resources of its readers, the book is admirably calculated to interest the layman in its fascinating subject.

*Ballads for  
book-lovers.*

The late Irving Browne of Buffalo was known and beloved by book-collectors everywhere, and the sumptuous volume containing his "Ballads of a Book-Worm" will not lack of readers. "Unless you love books aside from their contents do not read this book at all, — it is not meant for mere readers," says Mr. Browne in his "Foreword"; but we think there are few, whether collectors or not, who could fail to enjoy the genial humor and good-natured satire of these pleasant little "thoughts, fancies, and adventures a-collecting." In the mechanical production of the volume Mr. Hubbard and his associates of the Roycroft Press have surpassed even themselves. Paper, presswork, and binding are all of the best, and the large hand-colored initial letters scattered throughout the book are beautifully executed. Altogether it is a volume to gladden the heart of the bibliophile, and one of which the Roycrofters may well be proud.

*A composite  
Life of  
Gladstone.*

The two-volume "Life of Gladstone" (Putnam), edited by Sir Wemyss Reid, is put together on factory principles, each part of the finished product being the work of a special hand to whom was assigned the "job" he was thought best qualified to cope with. The political portion of the narrative is mainly from the pen of Mr. F. W. Hirst, who contributes twelve out of the total of twenty chapters. Mr. F. A. Robbins writes of Mr. Gladstone's ancestry and earlier years; Mr. Arthur J. Butler describes him as Scholar, Canon McColl as Theologian, the Rev. W. Tuckwell as Critic, Sir Henry W. Lucy as Orator, and so on. As a result of all this collaboration and specialization the work gives an impres-

sion of scrappiness, and it must be read in parts and *passim* to be enjoyed. But it is matterful and graphic, and its pictures are profuse and pleasantly miscellaneous. Meanwhile, the critical world looks expectantly to Mr. John Morley, who will, we trust, in his forthcoming biographical venture, give us mainly biography proper, and not political and social philosophy with a slight leaven of biography, as his wont has been heretofore.

#### LITERARY NOTES.

"How to Swim" is the title of a practical treatise upon the art in question, by Captain Davis Dalton (who certainly knows how), just published by Messrs. Putnam.

A new edition of "What Women Can Earn" has just been published by the Frederick A. Stokes Co. Many young women who seek to become self-supporting are likely to find helpful guidance in this volume of papers by many hands.

An announcement of interest to librarians, book-sellers, and all book buyers, is "The United States Catalog," [sic] giving author and title of all books in print to date. It is issued by Mr. H. W. Wilson, of Messrs. Morris & Wilson, Minneapolis.

The publishers of "The Atlantic Monthly" announce that Mr. Walter H. Page has resigned the editorship of the magazine to accept a position in the allied houses of Harper & Brothers and the Doubleday & McClure Co. He will be succeeded by Mr. Bliss Perry, well-known as essayist and story writer, and lately professor of English at Princeton University.

A new series of literary primers is about to be published by the Macmillan Co. "Temple Primers" they are called, being similar in form to the "Temple" editions of Shakespeare and other English classics. A primer on Dante, by Mr. E. G. Gardner, will be the first publication in this series. *Apropos* of the "Temple" Shakespeare, the publishers announce a reissue, reset in larger type, and richly illustrated from antiquarian sources. It will fill twelve volumes, designed for the library, not for the pocket, and will remain under the editorship of Mr. Gollancz.

Mrs. Voynich, whose novel, "The Gadfly," has already had to be printed in this country seventeen times, arrived in New York the other day. The dramatization of the novel will be given in September, with Mr. Stuart Robson as the Gadfly and Miss Marie Burroughs as the Amazonian Gemma. Mrs. Voynich brings with her numerous photographs and sketches of the quaint architecture and characteristic scenery amid which the plot of the story takes its course.

The death of Dr. Daniel Garrison Brinton, on the last day of July, at the age of sixty-two, was a serious loss to American scholarship. Dr. Brinton's authority upon matters of American ethnology and archaeology was of the highest, and his publications very numerous. Among them we may mention "Myths of the New World," "American Hero Myths," "Maya Chronicles," "Essays of an Americanist," and "Races and Peoples." Dr. Brinton was also a soldier in the Civil War, an editor of various scientific journals, and a professor in the University of Pennsylvania. Not long ago he presented to that institution his entire collection of books and manuscripts relating to the aboriginal languages of America, over two thousand titles in all.

## LIST OF NEW BOOKS.

[The following list, containing 59 titles, includes books received by THE DIAL since its last issue.]

## HISTORY.

- Russia in Asia: A Record and a Study, 1558-1899. By Alexis Krausse. With maps, large 8vo, uncut, pp. 411. Henry Holt & Co. \$4.  
China. By Robert K. Douglas. Illus., 12mo, pp. 456. "Story of the Nations." G. P. Putnam's Sons. \$1.50.

## BIOGRAPHY.

- Alfred the Great: Chapters on his Life and Times. By various writers; edited, with Preface, by Alfred Bowker. Illus., 12mo, uncut, pp. 260. London: Adam and Charles Black.  
Rembrandt. By H. Knackfuss; trans. from the German by Campbell Dodgson. Illus., large 8vo, gilt top, uncut, pp. 160. "Monographs on Artists." Lemcke & Buechner. \$1.50.

## GENERAL LITERATURE.

- The Letters of Captain Dreyfus to his Wife. Trans. by L. G. Moreau. With portraits, 12mo, pp. 234. Harper & Brothers. \$1.  
The Anglo-Saxon Review: A Quarterly Miscellany. Edited by Lady Randolph Spencer Churchill. Vol. I, June, 1899. With photographic portraits, 4to, gilt top, uncut, pp. 256. John Lane. \$6. net.  
A History of Literary Criticism in the Renaissance. By Joel Elias Spingarn. 12mo, uncut, pp. 330. Macmillan Co. \$1.50.  
Books Worth Reading: A Plea for the Best. By Frank W. Rafferty. 12mo, uncut, pp. 175. E. P. Dutton & Co. \$1.50.  
Oriental Wit and Wisdom; or, The "Laughable Stories." Collected by Mfr Gregory John Bar-Hebraeus; trans. from the Syriac by E. A. Wallis Budge, M.A. 8vo, uncut, pp. 204. London: Luzac & Co.  
Patriotic Nuggets. Gathered by John R. Howard. 32mo, gilt top, pp. 204. Fords, Howard, & Hulbert. 40 cts.

## NEW EDITIONS OF STANDARD LITERATURE.

- Boule de Suif. Trans. from the French of Guy de Maupassant; with introduction by Arthur Symonds; illus. by F. Thévenet. Large 8vo, uncut, pp. 92. London: William Heinemann.  
The City of Dreadful Night, and Other Poems. Selected from the works of James Thomson ("B. V."). 18mo, gilt top, uncut, pp. 256. A. C. McClurg & Co. \$1.25.

## BOOKS OF VERSE.

- Ballads of a Book-Worm: Being a Rhythmic Record of Thoughts, Fancies, and Adventures a-collecting. By Irving Browne. 8vo, uncut, pp. 121. East Aurora, N. Y.: The Roycroft Shop. \$5.  
Fugitives. By Winifred Lucas. 16mo, uncut, pp. 95. John Lane. \$1.25.  
The House of Dreams, and Other Poems. By William Griffith. 12mo, uncut, pp. 105. Kansas City, Mo.: Hudson-Kimberly Pub'g Co. \$1.  
The War for the Union; or, The Duel between North and South: A Poetical Panorama, Historical and Descriptive. By Kinahan Cornwallis. 12mo, pp. 341. New York: Office of the Wall Street Daily Investigator.

## FICTION.

- The Custom of the Country: Tales of New Japan. By Mrs. Hugh Fraser. 12mo, pp. 305. Macmillan Co. \$1.50.  
Defender of the Faith: A Romance. By Frank Mathew. With portraits, 12mo, gilt top, uncut, pp. 296. John Lane. \$1.50.  
Adrian Rome: A Contemporary Portrait. By Ernest Dawson and Arthur Moore. 12mo, pp. 342. Henry Holt & Co. \$1.25.  
The Slave of the Lamp. By Henry Seton Merriman. Illus., 12mo, gilt top, uncut, pp. 327. G. W. Dillingham Co. \$1.50.  
The Bushwhackers, and Other Stories. By Charles Egbert Caddock. 16mo, uncut, pp. 312. H. S. Stone & Co. \$1.25.  
The Mandate. By T. Baron Russell. 12mo, uncut, pp. 348. John Lane. \$1.50.

Snow on the Headlight: A Story of the Great Burlington Strike. By Cy Warman. 12mo, pp. 249. D. Appleton & Co. \$1.25.

The Sacrifice of Silence. By Edouard Rod; trans. from the French by John W. Harding. 12mo, gilt top, pp. 230. G. W. Dillingham Co. \$1.50.

Mr. Milo Bush and Other Worthies: Their Recollections. By Hayden Carruth. Illus., 12mo, pp. 218. Harper & Brothers. \$1.

Letitia Berkeley, A.M. By Josephine Bontecou Steffens. 12mo, pp. 292. F. A. Stokes Co. \$1.25.

Both Great and Small. By Arthur E. J. Legge. 12mo, gilt top, uncut, pp. 409. John Lane. \$1.50.

Doc' Horne: A Story of the Streets and Town. By George Ade. Illus., 16mo, gilt top, uncut, pp. 292. H. S. Stone & Co. \$1.25.

The Game and the Candle. By Rhoda Broughton. 12mo, pp. 305. D. Appleton & Co. \$1.; paper, 50 cts.

Baldoon. By Le Roy Hooker. 12mo, pp. 278. Rand, McNally & Co. \$1.25.

Rosalba: The Story of her Development. By Olive Pratt Rayner. 12mo, pp. 306. G. P. Putnam's Sons. \$1.; paper, 50 cts.

Hats Off! By Arthur Henry Veysey. 12mo, pp. 225. G. W. Dillingham Co. \$1.25; paper, 50 cts.

How to Cook Husbands. By Elizabeth Strong Worthington. Illus., 16mo, gilt top, uncut, pp. 190. Dodge Publishing Co. \$1.25.

The Naked Truth. By Albert Ross. 12mo, pp. 275. G. W. Dillingham Co. \$1.; paper, 50 cts.

The Book of Bander: A Scripture-Form Story of Past and Present Times. By the author of "The New Koran." 12mo, pp. 169. London: Williams & Norgate.

## TRAVEL AND DESCRIPTION.

Japan in Transition: A Comparative Study of the Japanese since their War with China. By Stafford Ransome. Illus., 8vo, pp. 261. Harper & Brothers. \$3.

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